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ELMIRA SHAHTAKHTINSKAYA – 90

abstract. The paper is dedicated to 90th anniversary of the national artist of Azerbaijan Elmira Shahtakhtinskaya who immensely contributed to artistic culture of the country in XX century. First part of the paper describes youth period of artist, her education and initial period of creativity as poster artist. Middle part of the article analyses formation of painter's personal creative artistic language. A number of creativity stages are being reviewed. Genres in which searches of her idiolect are described. The last part of the paper reviews the main theme of Skahtakhtinskaya's creativity – series of works "Azerbaijan – the country of ancient culture". Poster, landscape, portrait here are reimagined into new, synthetic genre of modern Azeri miniature – not by its size, but essence. Painter finds her personal graphic language, decorative, emotional, and emanating from national form. This series became a visual encyclopedia of culture and the history of Azeri nation, encyclopedia of its best representatives, who contributed to the world culture.

Key words: Elmira Shahtakhtinskaya, Azeri miniature, paintings, graphics, poster

Introduction. There is a group of artists in whom a mental ethnic code is more clearly apparent in their creations. The ethnic component of their people's art is expressed more comprehensively and freely in their work. In them the traditions of Turkic art, re-ignited more intensively in the last decades of the 20th century, are felt more strongly with the re-emergence of a national art and social-cultural consciousness. These processes are reflected clearly in the career of People's Artist of Azerbaijan Elmira Shahtakhtinskaya.

She was a painter of huge energy, talent and enthusiasm for creation; she was principled, noble, diligent, benevolent, and a stranger to indifference, basing her view of life in creativity and opposing injustice.

She was very fond of nature and people. She enjoyed contact and communication with people, high mountains, greenery and clouds and took their colour into her work. Her love of life was very clear in her drawings. She looked for beauty in everything and encouraged the viewer to share her love of it.

The interpretation of the main material. Elmira khanim devoted her life to imaging the values of the Azerbaijani nation. National pride was always stamped in bold in her works, but she also regarded the cultures of other nations with respect. This was an inherited quality; she grew up in a family devoted to national traditions, science, education and service to society. Her mother Leylakhanim was a granddaughter of South Azerbaijan ruler, BahmanMirzaGajar, who moved to Shusha in 1847 and who left behind a huge legacy of diplomacy, geography, history and history. Before devoting her life to family and her six children's education, Leylakhanim had graduated from the Girls' Seminary in Tbilisi and worked as a teacher for some time. Elmira's father, the great Azerbaijani chemist and academic HabibullaShahtakhtinsky, made his own valuable contribution to the well-known family's traditions of enlightenment. Dozens from this family made their name as public figures and wrote pages of gold in the scientific, diplomatic, medical, cultural history of Azerbaijan.

The Azerbaijani and Russia Shahtakhtinskys, with their innate intellect and interest in foreign languages, travel, knowledge and public service, were busy in France, Germany, Turkey, Iran and Iraq in the 19th and 20th centuries. [2, p. 48]

Of course, little Elmira had no idea about her relatives. It was very dangerous even to be interested in them.

She was very fond of traditional art. At home, she was surrounded by works of decorative applied art, beautiful household implements, kitchen utensils, carpets, covers, delicate clothes and various decorative items preserved by her elderly aunt Mehchebin khanim.

But someone must first have exquisite artistic taste to understand all that is around them. With no idea that she was to become an artist little Elmira used to gaze at the strange patterns on Mehchebin's needlework admiringly. At that age, she preferred to ponder new styles of dress for the dolls she painted.

Although the war was still far away, there was hunger in Baku and so Elmira and her sister were often sent to Aunt Mehchebin in Nakhchivan, where food supplies were a little better than in Baku.

In 1945, when World War II finished, Elmira had reached 15 years of age. Her first teacher in the perception of beauty was Mehchebinkhanim. Elmira always spoke with gratitude of her four teachers - Aunt Mehchebin, Baba Aliyev, a teacher at the Azim Azimzade Art School and Mikhayil Cheremnikh and Nikolai Ponomarev, teachers at the Surikov Moscow State Art Institute; she would reminisce about those who had taught her professionalism.

Later, Ponomarev became President of the Academy of Fine Arts of the USSR, but he remained a faithful friend and teacher until the end of her life. In a 1967 edition of the "Bakinsky Rabochy" (Baku Worker) newspaper, he wrote about Elmira Shahtakhtinskaya: "This girl from Azerbaijan earned huge respect from the teachers during her study years at Moscow State Art Institute. Respected Soviet graphic artist and teacher Cheremnikh distinguished this persistent, clear-headed and talented student from the others. He would invite Elmira to his house and engage in lengthy conversations on art and life. Undoubtedly, this kindness had a great impact on Shahtakhtinskaya's development, first as a human and also as an artist" [1, p. 23-24]. Recalling Cheremnikh, Elmira khanim used to speak about her teacher's extraordinary kindness, his friendship with Mayakovsky and Budakov as well as how he loved and educated his students as if they were his own children. Her notebook reads: "A good teacher is the student's happiness" [2, p. 51-52].

Her student years in Moscow were not only a school in her vocation, but a school in life. She found real friends there. She became familiar with masterpieces of world culture for the first time. Every year for summer practice she walked throughout the Soviet Union with her sketch book.

Elmira, having graduated from the Painting Department of Baku's Art School, was admitted to the Drawing Department of the V.I. Surikov Moscow State Academic Art Institute in 1950. Here, after studying drawing, composition, painting, etching, lithography, xylography, linocut and illustration, she continued her education at the political poster studio of the founder of the well-known "RosTA windows", Mikhayil Cheremnikh.

Perhaps it was a romantic interest in political journalism or a wish for enlightenment in her blood? After all, the mass of people can be influenced

more strongly via a poster, the most democratic and practical of the fine arts and here artistic taste can be trained more quickly.

Shahtakhtinskaya wrote about the poster: "People can understand a poster faster because it is very simple and clear. But a poster artist should think for a long time and work hard to achieve this simplicity. Conviction (a strong belief in the subject), sincerity and persistence are needed first of all. Like a barometer a poster reflects developments in itself and conveys feelings objectively. It is simple and natural. The main feature of this work is its reflection of the essence and secondary details are avoided. The real work of art is created from a deep enthusiasm for the events, from firm belief and positive attitude. Here the convention arises from necessity, clarity of aim and desire to convince the onlooker of the idea. A true poster is created by belief in the subject and a personal approach.

In 1956 she graduated from university and returned to Baku. Here she began to work independently. She began a search for her personal creative style as she wanted to create Azerbaijani posters that were different from others. She didn't busy herself with minor events and demonstrated her desire for the most important creative topics. In 1967, USSR People's Artist M. Zhukov's article in the "Sovetskaya Kultura" (Soviet Culture) newspaper about her posters read: "E. Shahtakhtinskaya's works are full of a huge love for life and human labour. In content they are fine and poetic. One looks at these posters as artistic creations". [2, p. 53]

The essence of her posters was the creation of a psychological portrait of a character. This character was not a generalized poster-type but a concrete and definite character. The poster can be read and understood clearly because the author had studied completely the character's physiology. The artist seemed to draw an image of a very familiar person. Thus the poster has a huge emotional effect on the viewer.

Before starting work the artist should study the character well, his environment, labour, life and ideas. Elmira khanim always recalled Dominique Ingres' words: "It doesn't matter how great an artist you are. If you paint an exact image of any model unfamiliar to you, you will be a slave to that model and the face of a slave will appear in the painting. But Rafael studied deeply and always held it in his mind to prevent it controlling him; on the contrary, the model obeyed the artist".

Ponomarev wrote in "Bakinsky Rabochy": "Shahtakhtinskaya's diploma work, dedicated to carpet-weavers, was highly appreciated by the

members of the exam commission. Her posters have also been included in All-Soviet exhibitions alongside the best. It was a good beginning! Her posters reflect the author's refined taste and truly creative effort. Elmira achieved success because she delved attentively into life and found her characters there. Further, she revealed her characters sincerely and honestly. It was exactly this delicate, bright lyric that became the main feature of her characters and works.

Colours were felt strongly by the artist; they contributed to the formation of a mood in the artist by which she could resolve complex issues in her work. Her posters depicting a poultry woman among yellow-beaked chicks ("Let's feed with care") or a shepherd with a face roughened by the wind and burned under the sun ("I will raise without loss") or a young collective farm woman with a cabbage in her hand, or other works, are very close in spirit, bright decorative art and topicality. This sincerity is also seen in other posters describing a scene of a small family with a happy mother protecting her twins ("We need peace") or a sportswoman jumping from a spring-Cardboard ("To new records") [1, p. 26-27].

Elmira Shahtakhtinskaya painted more than 100 posters over 40 intensively creative working years. These posters, dedicated to labour, peace, war and the moral and physical culture of humanity, call on each of us to take personal responsibility. The skilfully worked poster, "Stop aggression, save civilization", dedicated to events in the Middle East has hugely influential strength.

We are addressed by the eternal character of beautiful Nefertiti's image, flying calmly and purposefully above the Earth; after all there is no national or geographical location for peace, culture, humanity and friendship.

Elmira khanim's ecological posters ("Aren't you?" "People, save life on Earth", "People's health and environment are inseparable", "Baku will be the most green, the most beautiful") remind us: the Earth is our common home.

Despite the time lapse between the 1960s and the present day, these works have not become outdated. Despite their political content, the posters have not lost their topicality. To be sure, maintaining a modern outlook is the main aspect of creative work. In this respect, the poster genre, through which it is feasible to reflect topical issues, is the most difficult work. What is the secret of this phenomenon? Is it simply the artist's talent? The answer is probably broader and depends on a number of features such as innate talent,

professionalism, moral qualities, open-heartedness, the principal purpose and the topic chosen.

Francis Bacon, the great English figurative painter of the 20th century, said: “You should choose topics that have a really strong attraction for you. Otherwise, there is no point in being an artist”.

Indeed the topics that fascinated Elmira Shahtakhtinskaya made her work tirelessly. Things eternal were her benevolent and native world: nature, creative people, culture, people’s traditions and of course humanity are never outdated topics.

Beauty is of the humanities. Therefore her creative choices and orientation were to mankind’s great humanists – Nizami, Shakespeare, Cervantes, Moliere, Beethoven, Balzac, Pushkin, Hemingway and Einstein. From the fine arts, she was inspired by the masterpieces of Giotto and Botticelli, Sultan Muhammad and Behzad, Rafael and Leonardo, Marquet and Matisse. Picasso’s political posters, Hokusai’s romanticism in his philosophical engravings and the indestructible immortality of Sumerian and Egyptian sculptures attracted her. She wanted to personify all the above in a series, “To All Humanity”, of the humanists’ portraits.

She had plenty of ideas, but little time. She also had public duties: she was an art editor at “Azerneshr”(Azerbaijan Publishing House), head artist at the State Media and Printing Committee, an active member of the Cardboard of the Union of Artists of the USSR and Azerbaijan, a member of the Artistic Council of the Culture Ministry of the USSR and a commission member of the “Poster” publishing house of Trans-Caucasus under the Central Committee of the Communist Party of the Soviet Union. She was often invited to All-Union poster contests as a member of the jury. Participation in All-Republic and All-Union exhibitions was among the most important engagements for her. Her works were always highly appreciated and presented with diplomas and awards. She gave interviews to the media and was at the centre of events in the art world.

Creative solidarity with her husband, the great painter OgtaySadigzade, unquestionably encouraged her to live actively and to be involved in creative work. Ogtay, formerly working on book graphics, began working some time later on the colourful characters of state and cultural figures. As he was a son of great personalities – the poetess Umgulsum and writer Seyid Huseyn who made invaluable contributions to Azerbaijani literature despite undergoing repression in 1937 – literary topics and the characters of poets and writers were closer to him.

People's Artist Ogtay Sadigzade was a colleague and friend to Elmira. They worked together against incurable illness, the blow that struck the young woman, and over those long years they enjoyed mutual respect and feelings of love and devotion to each other. They lived their creative research in the arts and their successes together. Their son Altay, sincere in his art and uncompromising in his great efforts to find his own hand, follows his parents' lead.

There was an extraordinary moral closeness between Elmira khanim and Altay. They were usually together in workshops, exhibitions or when they travelled to Absheron to find landscapes in nature, they toured Azerbaijan and the USSR together and went to Moscow every year for medical examinations. In the early 1960s, the 10-year old Altay's important daily duty was to protect and guard his mother, working on a sketch on the Boulevard or in garden or courtyard away from strange eyes.

Elmira khanim always used to paint on location. There are a number of sketches of her showing how she was demanding of herself. She travelled a lot, through Azerbaijan, the Soviet Union and the world. On her return she had reflected the rhythmic and lyrical landscapes of the suburbs of Moscow, London, Prague and Stockholm, the shores of the Black Sea, and Zagatala and Gadabey in her works with strong composition and delicate colouring. Enthusiasm, fun, great inspiration and the freshness of nature are characteristic features of these landscapes. There are also among her works sad, quiet landscapes which still stand out for their high artistic value, beauty and sensitive poetry, and they fascinate the viewer. They have a rich atmosphere, sensual internal space, an environment and life of their own. In fact Shahtakhtinskaya painted landscapes through her lifetime and always liked this genre. But that is not absolutely true: landscape for her was a thing apart, not even a genre or part of a genre – painting landscapes was an irresistible necessity, like breathing and thinking. She did landscape drawings everywhere – during foreign trips, looking through the window of a hospital ward, at a dacha on the sea shore, even at less suitable times. A pencil and notebook were always first into her bag when she was in a hurry. Whatever technique was applied while painting these landscapes, they always charm and excite, describing the momentary in the way of impressionism. At the same time she infused them with a rare love for the world; the life of the land depicted is clearly there, in an environment given plenty of air. She

was accurate in composition and was correct in her reflection of artistic design on the paper.

In her 40-year career there was no work without a principal issue - a sincere closeness to the subject. She wrote such conditions in her notebook: "Sincerity – the key to a solution of the issue in art, in particular in posters. The artist who is not strong and sincere in her ideas cannot convince the viewer – this is the important thing."

French art theorist Claude Roy wrote that sincerity is the most valuable criterion of an art work: "You cannot measure sincerity in individual cases". But always the moment appears (you can only delay its appearance) when a discussion on art comes to the phrase "it is felt." The aspect felt in Shahtakhtinskaya's works is a full heart, the power of hope and human sincerity.

Various working trips, vernissages, contests, jury meetings, All-Soviet artistic councils, ordinary life - these positive qualities in Elmira were mentioned in discussions about art among her friends and colleagues close to her.

Shahtakhtinskaya's works were displayed almost everywhere in the world. An incomplete list of the cities where her works were exhibited includes: Baku, Moscow, Nakhchivan (1979), Kaunas (1967), Prague (1957), Sofia (1963), Stockholm (1964), London (1965), Budapest, Ulan-Bator, Berlin (1967), Warsaw (1968), Vienna (1970), Amsterdam (1974), Paris (1974, Pompidou Centre), Rome, Cairo, Baghdad, Damascus, Tokyo, Helsinki...

Her works were awarded highly professional prizes. She was awarded the title Honoured Art Worker of Azerbaijan in 1967 and People's Artist of Azerbaijan in 1977 for her work in the fine arts. In the years that followed years she worked hard and was busy with continuous research and her merciless illness.

The next great part of her note-book is not limited solely to reflection of her own individuality (anyway she was a very popular and bright painter in style) but also a bright reflection of continuous research conducted indefatigably into art and the discovery of the new language of Turkish fine art, the miniature school of Azerbaijan, the restoration of the Tabriz miniature tradition, forgotten in the 17th century and waiting for its renaissance. She tackled this with her usual creativity and wove delicate strands between Azerbaijan-Safavid miniature and the modern Turkish beginning. Most

importantly – her admiration of reality, seen and imagined, ensured her delicate and kind approach to it.

Elmira khanim wrote in her note-book: “To find your own style is a very important and difficult issue. This style should not be expressed by pointing to the ethnographic diversity of the clothes and side issues” (Unfortunately, national culture is sometimes demonstrated only by the donning of national costumes, as at holidays and jubilees). But you need to seek and find this style in deep roots: perhaps one needs to seek the latest, generalized character in traditional national arts? Perhaps we need to understand correctly and learn the closeness of the delicate, small details of beautiful eastern miniatures, in which generality and unusual concreteness are aligned harmoniously.

To choose the right way to truth is very difficult. It can be defined only by absolutely sincere and tireless enquiry. With the masterpieces of the world’s classics before one’s eyes, it is very difficult to choose one’s own “self”.

But besides understanding one’s essence and love for one’s own work and ideas, one should always look for novelty.

The East has great examples of miniature painting. For their character, artistic form, decorative surface conventions, broad generality and, at the same time, extreme specificity, they may be a basis or material for the study and establishment of eastern posters.

Not only national subjects, specific characters of national psychology, but also new interpretations in fine art, aligned with national qualities and created from national art, should be sought and found. This may be a very complicated issue and it requires deep study of the traditions, a serious approach and work with great love and sincerity”.

Shahtakhtinskaya was a poster painter by profession and so of course she sought new methods of attraction via the poster but her desire and inclination were for painting, enlightenment and exploration, thus such a narrow remit was insufficient. Lengthy thought obliged her to give a different meaning to this newly devised genre of modern Azerbaijani miniature; it compels you towards the meaning not the size of poster, landscape or portrait.

After years of research Shahtakhtinskaya produced the series “Azerbaijan is a Country of Ancient Culture” as the main thrust of her creativity. Here the poster becomes a genre of enlightenment, behavioural instruction and intellectual process rather than one of topical proclamation. It becomes historicized and richer in information. But this information, educating

the onlooker on his own wavelength and aesthetic, is given via sign and semiotics.

The character of this new poster is totally psychological and lives in its own time and space. There are a number of signs of daily life of the period and the person portrayed.

Within these portraits are landscapes, worked figuratively, dramatically, lyrically and delicately.

People in Shahtakhtinskaya's works live as if in a world of thought and this infuses landscapes, interiors, the whole composition, with emotionalism and lyricism. The "seen world" arising from her paintbrush is part of the new reality, created and understood by the painter.

In the 1980s Elmira Shahtakhtinskaya returned to the landscape genre again and again. But these were not the direct, open-air landscapes of the 60s. She approached the subject as a researcher. Here the artist was historian, perhaps philosopher. There was a change of direction, a return to source. This was epic landscape with character.

They are not just old trees, rocks or the "Ashabi-Kahf" cave but the image of Azerbaijan's history and time, experienced via style, colouring and form.

Shahtakhtinskaya's landscape characters "Fig-tree", "Cherry-plum Shrine" and others are hundreds of years old. They are not ordinary landscapes or trees but events of cultural anthropology. We learn something important about ourselves, time and the world from these trees. Plenty of ancient, complex, subconscious drawings emerged from the artist's paintbrush: in these works we face mythological, imaginations like

"Tree of Life" and "Snake" which are related. The far-sighted artist, perhaps even subconsciously brought us to high philosophical generalization and mythological thought. Shahtakhtinskaya's series "The Trees" enticed viewers with its charming harmony and interior life. The viewer experiences the canopy, leaves and roots of the tree biologically. There is a physical relationship between human and tree. [3]

The landscapes "Zughulba Rocks", "İlanDagh", "Sinig Gala", "Askeran" and "Azykh Cave" inform on the remote past. Their amazing colouring should be carefully noted as they charm with their variegated auras. The artist's palette improved, achieving the delicate, eternally natural shading peculiar to the classic Azerbaijani miniature.

In general, Azerbaijani miniature was an inexhaustible spring for Shahtakhtinskaya's creativity.

Let us recall how the great French sculptor Aristide Maillol was fascinated by Tabriz miniatures: “There is the whole world, everything is alive, meaningful and no coincidences. How all the details are aligned and are worked with diligence! Infinite love is needed to create such works. The colour is not the main point, but it is quite charming! We see thinking people next to us. This is poetry. When you see such a work, a sense of relief is felt in the soul. It soothes and brings happiness to the soul. That is the main aim of art”.

The miniatures of the Tabriz school were actively creative stimuli for Elmira khanim and this led to the creation of series “Azerbaijan is a Country of Ancient Culture”.

Although the artist began work on this series in the 1970s, it was only completed in the 80s. Here Shahtakhtinskaya found her special language to depict emotion and design in the image with national form at its foundation.

This series was like a graphic encyclopaedia of the best examples of the history of the Azerbaijani people, who had contributed much to world culture. The series was in poster form but in fact it differed greatly from the poster. If the compositions were reduced to serve as book illustrations, they would actually be fine successors to Azerbaijan’s classical miniatures.

Everything that attracted Elmira Shahtakhtinskaya was connected to the ancient memory of her people. They included architectural monuments, natural landscapes and great artistic figures.

There are skilful examples of calligraphy and images of fine views, still lifes, animals and birds. All these details portrayed one or another personality successfully.

The portraits included in this series are original biographies of artists, musicians, philosophers, astronauts and mathematicians.

Some of the portraits were painted from preserved ancient miniatures (Khatai, Zoroaster) and others were based on the writings of contemporaries or repainted from miniatures (Al-Bakuvi) of those times.

She used a line from Maraghi’s poem when working on his portrait. There are more than 20 portraits in the series. They include the great representative of the Tabriz Miniature school: Soltan Muhammad, the poets Qatran Tabrizi, Khagani Shirvani, Muhammad Fuzuli, Imadeddin Nasimi, Baba Kuhi, Mehseti Ganjavi, the musicians Sefieddin Urmavi, Abdulgadir Maraghi, the great architect Ajemi, the philosopher Bahmanyar, the writer Mirali Tabrizi

and the great ruler, warlord and reformer of the Azerbaijani language, poet Shah Ismayil Khatai.

Elmira khanim returned to the genius NasreddinTusi's portrait three times. This is, perhaps, the most memorable and effective character among her works.

Intellectuals and cultural figures of 20th century Azerbaijan were successors to the series: Uzeyir Hajibeyli, Muslum Magomayev, Huseyn Javid, Samad Vurghun, Gara Garayev, Fikret Amirov, academician Mirasadulla Mirgasimov, Tofiq Ismayilov, Sattar Bahlulzade, Nigar Rafibeyli and Rasul Rza.

These images of Azerbaijan's great personalities call on us to learn our ancient culture, to love this land and to protect and multiply its intellectual riches.

The first picture, painted in 1972, of the series "Azerbaijan is a Country of Ancient Culture" familiarised viewers with the ancient environment of Gobustan.

The painter presented fragments of ancient Azerbaijani architectural monuments against a background of blue sky amidst the rocks. It is as an original expression of Azerbaijan's culture in different times.

Her 'archaeological' pictures are very interesting: "Azerbaijani Forms Are 3,000 Years Old" and "Shahtakhti and Kul-Tepe are 4-6,000 years old", they remind us of the immortality of art.

One of the paintings carries an image of the rock art engravings from the Neolithic period, to be found at an altitude of 4,000 m in the area of Nakhchivan called Gami-Gaya. Researchers associate this poetic name with the legend of Noah's Ark. According to the legend, Noah's Ark came to land precisely in Gami-Gaya after sailing over Ilan Dagh mountain. "Nakhchivan's name was derived from here: "Noah-javan"(young) or "Noah-Jahan"(world). Nakhchivan-Shahtakhti was the homeland of Shahtakhtinskaya's ancestors. This may explain her captivation with these stiff mountain landscapes.

A similar idea of syncretism is expressed in her best landscape pictures, reflecting and connecting all cultures in strange rock features carved by the wind, meandering limbs of trees surviving from past ages and ancient architectural monuments. She answered a question on her creative plans in an interview with the newspaper "Communist": I want to continue working on the series "Azerbaijan is a Country of Ancient Culture" because the history of our culture and art is inexhaustible. I never tire of learning the ancient history of our culture and putting it into practice in my work [4].

Elmira khanim said very often that every human being in the world irrespective of nationality is the inheritor of all human culture. If spirit and creative energy are put into a work of art, it will impress everybody in the same way, regardless of skin colour or way of thinking. A true work of art can find a path to the heart, breaking all barriers of language, geography and territory.

Shahtakhtinskaya dedicated her series “To All Humanity” to the following notables: Nizami, Navai, Rumi, Shakespeare, Pushkin and Beethoven. They ennoble and raise us with their thought, poetry and music.

“Nations, forget hostility”, “Millions, embrace each other” these calls strove to unite nations and direct their energies to creativity, peace, ethics and rational thought. After all, there is much beauty, benevolence and true friendship in the world. Life depends on people who can contribute love, friendship and creativity to the idea of life in the Earth.

Conclusion.

1. Of course, there is no comparison between the creativity of a young painter and one with artistic experience.
The romantic passion of youth, taste and enthusiasm are felt in Shahtakhtinskaya's works of the 1960s. The sweetness and luxury of the time are key to an understanding of these works. This was the beginning of the road and an age of hope.
2. In the 1970s she found her language and themes as well as ordering her skills and ideas as she gained experience. This was a period of research and discovery.
3. The 1980s could be considered the peak of her creativity. This was the time of a new look at the poster, the psychologisation of portrait and dramatisation of landscape, giving new sense to the poster via historical context.
4. The early 90s were a time to assess the January events in Baku, the collapse of a system and establishment of the new republic as well as a time of fighting illness and making new plans.
5. Lengthy thought obliged her to give a different meaning to this newly devised genre of modern Azerbaijani miniature; it compels you towards the meaning not the size of poster, landscape or portrait. After years of research Shahtakhtinskaya produced the series “Azerbaijan is a Country of Ancient Culture” as the main thrust of her creativity.

6. Although the artist began work on this series in the 1970s, it was only completed in the 80s. Here Shahtakhtinskaya found her special language to depict emotion and design in the image with national form at its foundation. This series was like a graphic encyclopedia of the best examples of the history of the Azerbaijani people, who had contributed much to world culture.

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Gülrəna Mirzə (Azərbaycan)

Elmira Şahtaxtinskaya – 90

Məqalə XX əsr Azərbaycan bədii mədəniyyətinə böyük töhfələr vermiş Xalq rəssamı Elmira Şahtaxtinskayanın 90-illiyinə həsr olunub. Birinci hissədə rəssamın gəncliyindən, təhsil illərindən və plakatçı kimi ilk yaradıcılıq dövründən bəhs edilir. Sonra rəssamın fərdi üslubunun formalaşması və təşəkkülü, yaradıcılıq mərhələləri, fərqli janrlarda bədii idiolektin axtarışları təhlil edilir. Məqalənin sonuncu hissəsində rəssamın şah əsəri olan “Azərbaycan qədim mədəniyyət ölkəsidir” silsiləsi təhlil olunur. Düşüncələr Elmira xanımı plakatın, mənzərənin, portretin ölçüsünə görə deyil mənasına görə müasir Azərbaycan miniaturünün yeni sintetik janrını başqacür mənalandırmağa vadar edir. Bu zaman rəssam dekorativ, emosional, milli formadan əmələ gələn öz fərdi təsviri dilini tapır. Bu silsilə Azərbaycan mədəniyyətinin və tarixinin vizual ensiklopediyası, dünya mədəniyyətinə töhfələr vermiş xalqımızın ən böyük nümayəndələrinin ensiklopediyası oldu.

Açar sözlər: Elmira Şahtaxtinskaya, Azərbaycan miniaturü, rəngkarlığı və qrafikasi, plakat

Гюльрена Мирза (Азербайджан)**Эльмира Шахтахтинская – 90**

Статья посвящена 90-летию народного художника Азербайджана Эльмиры Шахтахтинской, внесшей огромный вклад в художественную культуру Азербайджана XX века. Первая часть статьи посвящена молодым годам художницы, образованию и начальному периоду её творчества как плакатиستا. В средней части статьи анализируется формирование и становление собственного творческого языка художницы, рассматривается несколько этапов творчества, описываются жанры, в которых проходили поиски её идиолекта. В концовке статьи рассматривается магнум опус творчества Шахтахтинской – серия работ «Азербайджан – страна древнейшей культуры». Плакат, пейзаж, портрет здесь переосмысливаются в новый, синтетический жанр современной азербайджанской миниатюры – не по размеру, а по сути. Художница находит своей собственный изобразительный язык, декоративный, эмоциональный, исходящий из национальной формы. Эта серия стала визуальной энциклопедией культуры и истории азербайджанского народа, энциклопедией её лучших представителей, внесших вклад в мировую культуру.

Ключевые слова: Эльмира Шахтахтинская, азербайджанская миниатюра, живопись, графика, плакат